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The chapters deal with the nature and the influence of the Tenzon, the questions of love, courts of love, with the influence of such works as the *Filocolo*, and with the influence of the city as the seat of social life in Italy. The author also deals with the modifications of the neo-Platonic philosophy through contact with Provençal love casuistry; with Urbino and its influence on literature; with parlor games and ideas of etiquette in Italy and other romance countries; and with the general influence of this whole body of literature in England, Spain and France. This summary is an inadequate representation of the immense amount of material Mr. Crane has collected, and gives no complete idea of the summaries of plots and characters or of the discussion of sources and influences contained in his text and notes.

Besides the convenience of the book as an anthology and as a body of source material, and its high value as a collection of documents for the study of social ideals, it will add interest and meaning to the study of English literature of the Elizabethan period. For example, it is useless to try to judge works like *Euphues*, *Arcadia*, the *Faerie Queene*, or the novels and romances of Lodge and Greene by modern standards only. To understand an author and his works, we must be able to look at the life of his time through his eyes, and to know the literary past as he conceived it. Thus, this book, different in its method as in its field from that of Professor Berdan, finds no small part of its value in what it does to enable us to get a Renaissance point of view. It is valuable to the specialist because of its thoroughness and its encyclopedic qualities; selections from it will also be found of high value as supplementary reading for students who wish to acquire a background for the study of the Elizabethan novel and short story, even of *Loves Labours Lost* and *As You Like It*.

Withington, Robert. *English Pageantry*. Volume II. Pp. vi, 435. Harvard University Press, 1920.

While the major portion of this volume is devoted to various survivals of ancient pageantry in modern times and to the important new forms, such as the Parkerian Pageant, of recent years, we find a complete history of the Lord Mayor's Show from 1209 to 1919, and, in other chapters, frequent links connecting the present and the past. This second volume also brings into fuller relief the length and variety of the story Mr. Withington has had to tell; the links between past and present; the continuity of human tradition, and, in the sections devoted to recent pageant history, the evidence of the great significance of these modern efforts to re-create the community spirit all but lost in the helter-skelter of modern life. The scholar has reason to be grateful to Mr. Withington for the industry and learning which he has brought to his task; the lover of dramatic art, for these beautiful volumes devoted to the history, through centuries, of a

form of that art; while every lover of his village or community, of his state or nation, or of human brotherhood itself, will find it profitable to read this very human story.

The present volume is composed of five chapters, the first four of which are separate monographs. In the first we have a history of the Lord Mayor's Show. The second is devoted to certain survivals and revivals of the older pageantry, political, trade, folk, the tournament, etc. In the third and fourth essays Mr. Withington treats the modern pageant from the Sherborne pageant in 1905 to the present time, both England and America being drawn on for material. The last chapter contains Mr. Withington's general conclusions, followed by a bibliography of the highest value to every student of the genre, and an index to the two volumes which one need only glance through in order to form an idea of the tremendous mass of material with which the author has had to do.

Professor Withington finds much that is chaotic in contemporary pageantry, but he sets forth very clearly the chief movements. The processional feature that was the main element in the older pageant has given way to something like the revival of the Elizabethan chronicle play. "It is a chronicle-play," Mr. Withington remarks, "differing from the Elizabethan chronicle play only in the fact that the hero is a town, not an individual." Mr. Louis N. Parker is regarded as the author of this modern form, which vitalizes history, introduces dramatic dialogue in the place of the older pantomime, becomes community drama. In America, more symbolism is found than in the work of Mr. Parker and his school, partly because America, as Washington Irving long ago pointed out, lacks the atmosphere, the legend, the long history, that England possesses even in her villages; and partly because of a certain confusion. Mr. Withington rightly points out that propagandists, seizing on the pageant as a means of social uplift, endeavoring to stimulate the community imagination, may exchange history for a vague symbolism and allegory. "The danger of this development is, that fact may become so diluted with imagination, that it will fail to awaken a community spirit . . . no community can be spurred to civic endeavor by frisking figures of Faith, Hope and Charity!" Yet he stresses Mr. MacKaye's eloquent appeal for the community pageant as a means of awakening instincts of militant social service in place of the instincts that find gratification in the pomp and circumstance of war.

Padelford, Frederick Morgan (ed.). *The Poems of Henry Howard, Earl of Surrey*. Pp. 238. University of Washington Press, Seattle, 1920.

The first volume of the Language and Literature Series of monographs issued by the University of Washington is given to a critical edition of the poems of Surrey. Professor Padelford, the editor of